

CITY COUNCIL
ATLANTA, GEORGIA

Z-08- 79

AN ORDINANCE
BY: ZONING COMMITTEE

AN ORDINANCE DESIGNATING THE CRUM & FORSTER BUILDING, LOCATED AT 771 SPRING STREET, NW, LAND LOT 80, OF THE 14TH DISTRICT OF FULTON COUNTY, GEORGIA AND CERTAIN REAL PROPERTY ON WHICH IT IS LOCATED, TO THE OVERLAY ZONING DESIGNATION OF LANDMARK BUILDING OR SITE PURSUANT TO CHAPTER 20 OF THE ZONING ORDINANCE OF THE CITY OF ATLANTA AND REZONING FROM SPI-16 (SPECIAL PUBLIC INTEREST DISTRICT-16) TO SPI-16/LBS (SPECIAL PUBLIC INTEREST DISTRICT-16/LANDMARK BUILDING OR SITE); TO REPEAL CONFLICTING LAWS; AND FOR OTHER PURPOSES

BE IT ORDAINED BY THE COUNCIL OF THE CITY OF ATLANTA, as follows:

SECTION 1. That the property known as the Crum & Forster Building located at 771 Spring Street, NW, Land Lot 80 of the 14th District of Fulton County, Georgia, and more fully described as Attachment "A-1" to this ordinance, which attachment is incorporated here, met the criteria for Landmark Building or Site as set forth in the Nomination Resolution of the Urban Design Commission attached hereto as Attachment "B" and incorporated herein, and is hereby determined to be a Landmark Building or Site pursuant to Chapter 20 of the 1982 Zoning Ordinance of the City of Atlanta, amended.

SECTION 2. That the 1982 Zoning Ordinance of the City of Atlanta, as amended, is hereby further amended by designating said property described in Attachment "A-1" to the overlay zoning category "Landmark Building or Site" pursuant to Section 16-20.006 of the 1982 Zoning Ordinance of the City of Atlanta, as amended, such that all parts of the site described by the metes and bounds description in Attachment "A-2" and any structures located thereon are so designated.

SECTION 3. That the 1982 Zoning Ordinance of the City of Atlanta, as amended, is hereby further amended so as to provide that the subject property bears, in addition to its SPI-16 zoning classification, the overlay zoning designation "Landmark Building or Site", which designation should be officially abbreviated as "LBS" and shall immediately follow the abbreviation for the existing zoning classification. Said property is subject to all zoning regulations contained in the 1982 Zoning Ordinance of the City of

Atlanta applicable to both the previously existing SPI-16 and the general regulations governing Landmark Buildings or Sites contained in Chapter 20 of the 1982 Zoning Ordinance, as amended, as well as any other applicable laws and regulations.

SECTION 4. That all ordinance or parts of ordinances in conflict with this ordinance are repealed.

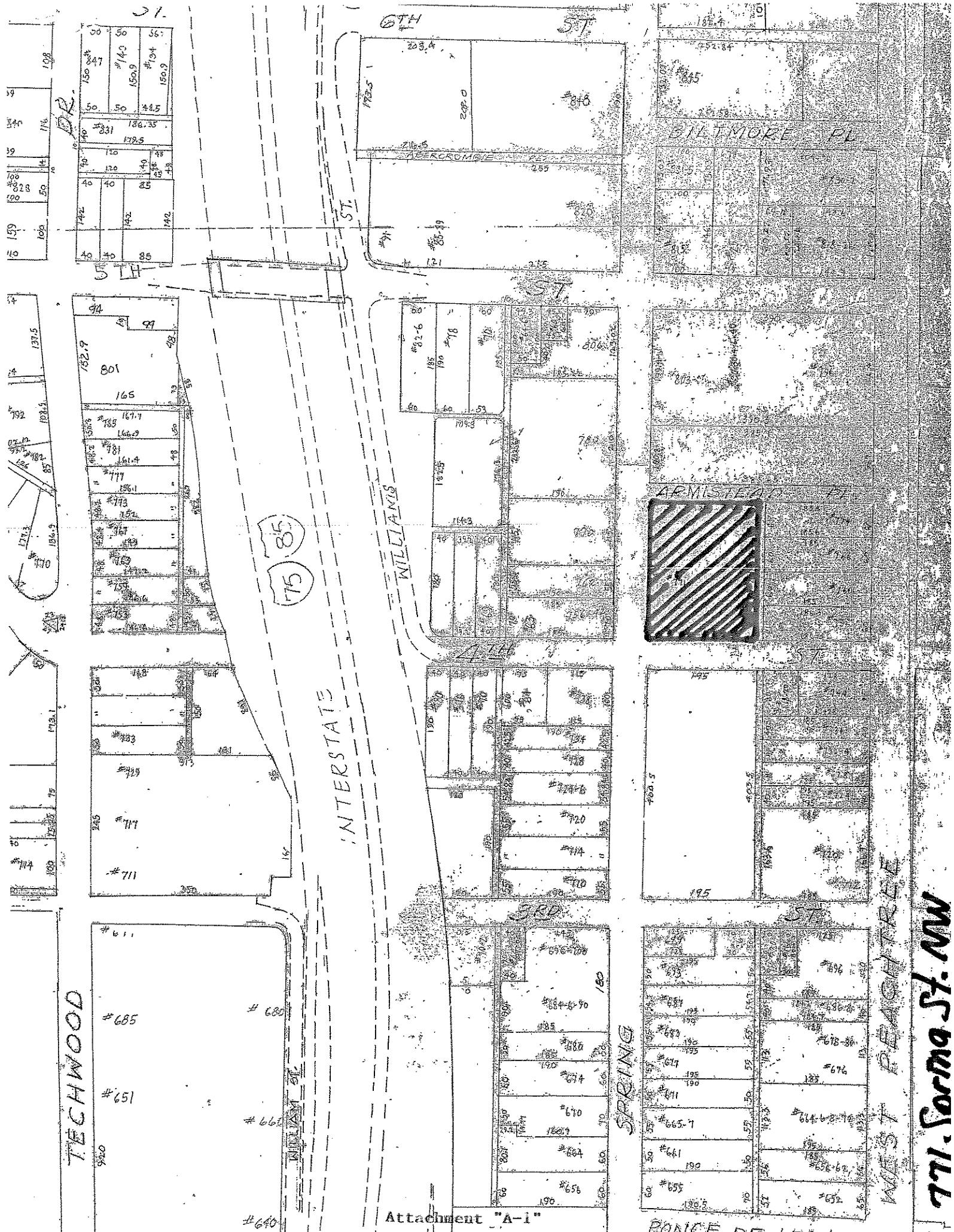
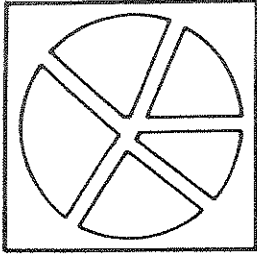


EXHIBIT "A"

DESCRIPTION OF THE LAND

ALL THAT TRACT OR PARCEL OF LAND lying and being in the City of Atlanta, in Land Lot 80 of the 14th District, Fulton County, Georgia, and being more particularly described as follows:

BEGINNING at an iron pin located at the point formed by the intersection of the eastern right-of-way line of Spring Street (a 50 foot wide right-of-way) with the northern right-of-way line of Fourth Street (a 50 foot wide right-of-way); running thence North 03 degrees 00 minutes 31 seconds East along the eastern right-of-way line of Spring Street, a distance of 242.2 feet to a point located at the intersection of the eastern right-of-way line of Spring Street with the southern right-of-way line of Armstead Place (a 30 foot wide right-of-way); running thence South 87 degrees 10 minutes 48 seconds East along the southern right-of-way line of Armstead Place, a distance of 190 feet to a point located at the intersection of the southern right-of-way line of Armstead Place with the western side of a 10 foot "alley"; running thence South 01 degrees 51 minutes 11 seconds West along the western side of said alley, a distance of 241.9 feet to a point on the northern right-of-way line of Fourth Street; running thence North 87 degrees 16 minutes 40 seconds West along the northern right-of-way line of Fourth Street, a distance of 194.88 feet to an iron pin at the Point of Beginning; said tract being known as 771 Spring Street and being more fully shown on plat of survey by Perimeter Surveying Co., Inc. dated September 2, 1986, last revised July 14, 1989 and prepared for Williams, Russell & Johnson, 1355 Peachtree Street Associates, Protective Life Insurance Company and Chicago Title Insurance Company.



ATLANTA
URBAN DESIGN
COMMISSION

ATLANTA CITY HALL
55 TRINITY AVENUE, SW
SUITE 3400
ATLANTA, GEORGIA 30335-0331
(404) 330-6200

N-08-244

RESOLUTION

Whereas, the Crum & Forster Building was first identified as a significant structure by the Urban Design Commission in 1978; was included in the 1993 edition of the AIA Guide to the Architecture of Atlanta; and was listed as an Eligible Local Landmark Property in the Blueprint Midtown Historic Resources Study of 1999; and

Whereas, the Executive Director of the Atlanta Urban Design Commission initiated the nomination process by mailing the appropriate Notice of Intent to Nominate to the property owner of the Crum & Forster Building pursuant to Subsection (b) of the City of Atlanta Code of Ordinances, Section 16-20.005; and

Whereas, the Executive Director has caused to be conducted extensive research regarding this proposed nomination and a written report has been compiled stating the findings and recommendations regarding the historic, architectural and cultural significance of said nomination pursuant to Subsection (d) of said code section, which report, Exhibit "A", is attached to this resolution and is hereby incorporated by this reference; and

Whereas, a public hearing was held by this Commission to consider said nomination after appropriate public notice was provided as required by Subsection (e) of said code section; and

Whereas, this Commission has reviewed and considered said designation report as well as all other testimony, documentation and other evidence presented to it, including the testimony of all interested members of the public and the property owner pursuant to Subsection (e) of said code section;

Now, therefore be it resolved by the Urban Design Commission of the City of Atlanta as follows:

Section 1. That the designation report prepared at the direction of the Executive Director of the Urban Design Commission is hereby adopted by the Commission and shall constitute the Findings of Fact upon which this nomination is based.

Section 2. That the Commission hereby determines that the Crum & Forster Building, a map of which delineating all boundaries is attached hereto as Exhibit "B" and hereby incorporated by this reference, is architecturally, historically, and culturally significant.

Section 3. That the Commission further determines the Crum & Forster Building to be eligible for designation to the category of Landmark Building or Site as meeting, at a minimum, the eligibility criteria set forth in Section 16-20.004(b)(1), specifically including subsections a., b., and c. of this code section. The Crum & Forster Building being located at 771 Spring Street, NW (see map for boundaries), in Land Lot 80, 14th District, Fulton County, Atlanta, Georgia.

Section 4. That the Commission hereby further determines that said Crum & Forster Building meets the criteria set forth in Section 16-20.004(b)(2)a., specifically including those criteria in the following groups: Group I (Historic) 1 & 2; Group II (Architectural) 2, 3, 6, 7, 9, 10 & 11; and Group III (Cultural) 2 & 3.

Section 5. That the Commission having determined that the Crum & Forster Building meets and exceeds the criteria set forth herein, hereby nominates the Crum & Forster Building to the category of Landmark Building or Site (LBS), pursuant to Section 16-20.005(e)(3).

Section 6. That the Commission hereby directs the Executive Director to transmit this resolution including all supporting documentation to the Chair of the Zoning Committee of the Atlanta City Council, to the Commissioner of the Department of Planning and Community Development, and to notify by first class mail the owner of the Crum & Forster Building.

Approved and nominated by the Atlanta Urban Design Commission on September 24, 2008.


Regina Brewer, Chair
Atlanta Urban Design Commission

CRUM & FORSTER
771 Spring Street, NW
District 14, Land Lot 80
Fulton County, City of Atlanta
Existing Zoning SPI-16
Fronting 242.2 feet on the east side of Spring Street
0 feet from the southeast corner of Armistead Place
Constructed: 1928
Architects: Ivey & Crook, and Helmle, Corbett & Harrison

N-08-244
Proposed Designation:
Landmark Building-
Exterior

SIGNIFICANCE

Designed in 1926 and built 1927-1928, the Crum & Forster Building is significant as the earliest office building of its kind to be constructed in the Midtown area of Spring Street. It housed the first regional office of a national insurance company to build its own building in Atlanta. Prior to the construction of Crum & Forster, this section of Spring Street was residential or undeveloped. Crum & Forster was the first fruit of a redevelopment concept which called for the transformation of Spring Street into a cross-town thoroughfare with regrading, paving and construction of the viaduct south of Marietta Street.

The building is also significant as a collaborative work between the New York architectural firm of Helmle, Corbett & Harrison and the Atlanta architectural firm of Ivey & Crook. The principals of Helmle, Corbett & Harrison produced designs which were major contributions to two phases of 20th century American architecture: first, in the period of the American renaissance working in Beaux Arts historicist styles and second, in the development of Modernism. Over a four decade long practice Ivey & Crook produced some of Atlanta's most distinguished residential and commercial architecture and, on the Crum & Forster project, served as supervising architects for the adaptation of the model design for Atlanta and overseeing its construction.

The Crum & Forster building is also significant as one of the most notable Beaux Arts classical buildings in the City. Designed by one of the premier firms of the day, with connections to the legendary McKim Mead & White and other American renaissance giants, Crum & Forster is an embodiment of both the visual aesthetic and the academic theory of this period of American architecture.

HISTORY/NEIGHBORHOOD DEVELOPMENT

The relocation of the Crum & Forster offices to 771 Spring Street was the earliest built evidence of the change in character of the neighborhood from residential and undeveloped to its present form. Before 1920 the area around the Crum & Forster site was entirely residential and, on the 1911 Sanborn map, large houses with Queen Anne footprints are adjacent to the open field where the building was erected. Spring Street had been connected to Peachtree to the north of Fifth Street, and to the south it began at the old W&A Railroad freight house to the south of Marietta Street. The street did not provide a through route for cross town traffic, the grading was extremely steep, and it was not completely paved. From Marietta to Cain, Spring Street was a mix of residential and commercial; from Cain to Fifth, residential; and undeveloped to the north of Fifth. The first offices of Crum & Forster were located on Spring near Hunter Street, from 1923-1929.

In about 1920 a group of businessmen including J. Oscar Mills, J.H. Ewing, Sr., James L. Key, Frank P. Rice, Ben J. Massell, and William T. Perkerson of the Fourth National Bank began to lobby for redevelopment of the street as a cross town artery. The idea was to connect

Brookwood Station to the north with the industrial south side. The key to this was construction of the Spring Street viaduct, south of Marietta Street.

In October 1922, as a result of a bond issue, work was begun on the Spring Street viaduct. The structure cost \$1,000,000 and was built by Robert & Company of Atlanta, Harrington Howard & Ash Assoc. Engineers, The Nichols Construction Co. of Atlanta and The Virginia Bridge & Iron Company. The grand opening occurred on December 20, 1923, in Terminal Station Plaza. This 1,900 foot long viaduct provided the major link in the development of the entirety of Spring Street. At the same time, the street was graded and paved northward to North Avenue. After the opening of the viaduct the grading and paving were completed north to Peachtree Street. At the south end of Spring, Madison Avenue was incorporated into Spring and extended and widened past the former dead end at Castleberry and on to Whitehall in 1925 to 1926. The completion of the new cross-town thoroughfare caused Spring Street property values to rise from \$200 per front foot to an average value of \$1,000. "The Atlanta Constitution" commented in its September 18, 1927, issue that "the movement of office building of this character to the section in close proximity to the Atlanta Biltmore Hotel has long been predicted, but it remained for the Crum & Forster project to be the pioneers in this field."

Crum & Forster Insurance was founded in 1896 and based in New York City. By 1923 it had acquired a group of companies which included United States Fire Insurance Co., The North River Insurance Co., The U.S. Merchants & Shippers Insurance Co., The Richmond Insurance Co., The Allemania Fire Insurance Co., The Western Assurance Co. and The British America Assurance Co. These constituted what was known as the "Crum & Forster Fleet." Until 1923 the system operated directly from New York, but in that year an office was established in Atlanta to administer the Southern department of the company. This department covered the states of South Carolina, Georgia, Florida, Alabama, Mississippi, Louisiana, Arkansas and Texas.

The national prominence of the Crum & Forster Company is referenced in "A Financial History of the United States: From J. P. Morgan to the Institutional Investor". Crum & Forster acted as agents for insurance companies and organized investment companies to purchase and hold securities of insurance companies. Crum & Forster formed the Hutchins Security Company in 1909, the Richard Wiley Company in 1914, and in 1919, the Reserve Resources Corporation, the Hutchins Investment Company and the Reserve Investment Company.

The Hines brothers, J.H. and H.F. Hines, were the managers of the Atlanta office for Crum & Forster. From 1923 to 1928 the offices were located at 170 Spring Street (now 246 Spring) between Harris & Baker Streets. Beginning in April through May of 1926, Henry F. Hines is recorded as purchasing an assemblage of properties which became the site of the Crum & Forster building. The three parcels were all in Land Lot 80 in the 14th District of Fulton County and were part of the vast holdings of pioneer Atlantan Richard Peters. The lots were purchased from Peters in 1882 by James W. English, who conveyed two parcels to R.D. Spaulding. One of these became an improved parcel on W. 4th Street (Number 19) conveyed to W.F. Spaulding and thence to Mrs. Ida G. Wilson who sold to Henry F. Hines on May 5, 1926. A second parcel at the northeast corner of West Fourth and Spring Street was conveyed by W. F. Spaulding to Henry F. Hines on May 6, 1926. The third parcel bounded by Spring and Armistead Place was sold by Harry L. English as executor of James W. English to Henry F. Hines on April 15, 1926. The three parcels were held by Hines until February 20, 1928, when they were transferred to the United States Realty Company which appears to have been a holding company for the Crum & Forster group.

A newspaper article in 1926 announced "Building Planned for Hines Brothers Insurance Offices" and stated that the site had "a frontage of 242 feet on the east side of Spring St. with a depth of 190' on 4th & Armistead Place.... The negotiations for the property which have been in progress for some time were directed to consummation by J. L. McLendon. The price paid for the property was approximately \$100,000.00." It was then stated that the Crum & Forster group intended to

build a "permanent home" in Atlanta and that this "serves to emphasize the recognition of Atlanta's strategic advantage as Southern headquarters for all classes of business."

The promotion of Atlanta as a city good for business development dates to the ideals expressed and the efforts undertaken by Henry Grady (1850-1889) and others. Joel Hurt continued the efforts in developing business growth in the later nineteenth and early twentieth century. "City Builder" magazine elaborated on the rise of Atlanta as an office building town, "Why Big Business Should Locate in Atlanta", in the April 1918 edition.

The distinction for Atlanta as a commercial center is also strongly based upon the efforts of the Forward Atlanta Campaign, launched in 1925 by the Atlanta Chamber of Commerce and Atlanta City Hall, to lure national business to the city. Chamber President Ivan Allen, Sr. and printing executive W.R.C. Smith led the campaign which brought 762 new businesses to Atlanta which added thirty-four million in payroll dollars to the City's economy. While Atlanta was thirty-first in size of American cities in 1930, it ranked second only to San Francisco in the quantity of office space with 9.10 square feet per capita according to "Business Buildings in Atlanta: A Study in Urban Growth". This distinction led Charles Palmer, President, Atlanta Association of Office Builders and Managers to remark in 1930, "Office buildings are to Atlanta what furniture is to Grand Rapids and automobiles are to Detroit" as also referenced in "Business Buildings in Atlanta".

The Crum & Forster parent company in New York appears to have commissioned from Helmle, Corbett & Harrison a prototypical design which could be used for its regional headquarters buildings. Versions of the design were evidently developed by 1926 and are found in the Atlanta building and in the Midwestern headquarters in Freeport, Illinois. In Atlanta, Ivey and Crook were retained in late 1926 to serve as supervising architects and to make changes in specifications to suit the local conditions. Helmle, Corbett & Harrison provided 19 sheets of plans, elevations, sections, and details as well as four sheets of heating plans and 116 pages of specifications. The specifications appear to have been extensively reworked by Ivey & Crook who billed heavily in 1927 and included among their costs 959 sheets of paper for seven sets of specifications. The final architectural fees billed on June 1, 1928, showed that Helmle, Corbett & Harrison were due \$6,842.88, or 2/3 of the total \$8,764.34 architectural budget, and Ivey & Crook were due \$2,921.44, or 1/3 of the total.

On September 17, 1927, the building contract was awarded to Carr Construction Co. of Atlanta and signed by the principals. The building permit was granted September 26, 1927. The contract amount was \$131,104.27. Additional contractors and suppliers involved in the project included: Bostwick-Goodell Co. (Venetian blinds), Circle A Products Corp. (movable partitions), Capital Electric Co. (fixtures), William Wilson Co. (painting), Chamberlin Metal Weatherstrip Co. (screens), Otis Elevator Co., Fridell Bros. (wall covering), Sterling Bronze Co. (electrical fixtures), Wachendorff Brothers (landscaping), Davison-Paxon Co. (carpet), and C.A. McGinnis Co. (the corner stone). These companies, with the architect's fee, brought the total building cost to \$154,836.44. Work was completed June 1, 1928.

In March of 1928 the "City Builder" announced the progress of construction and presented a rendering of the design. Crum & Forster stated that their revenues for 1927 had exceeded \$4,000,000 for the Southern Division and that they were the only "outside companies [insurance] owning their own home in the South." As their premium income for 1927 exceeded two and a half times the 1922 income, the investment was obviously worthwhile. The company occupied its building in late 1928 with the general executive offices on the first floor along with general office space. The second and third floors were allotted to working and filing space. The Atlanta City Directory first lists the company at 771 Spring Street in 1929.

Crum & Forster occupied the building for over four decades and employed Ivey & Crook for refurbishments made in 1936. In 1970 the company conveyed the property to United States Realty Co. for \$10.00 but appears to have remained as tenant until 1975. In September of 1975

a series of documents indicate transfers from Swift, Currie, McGhee & Hiers to Spring West Associates. Frank M. Swift, Warner S. Currie, Glover McGhee, James B. Hiers, Charles L. Drew, Albert E. Phillips, W. Wray Eckl, George W. Hart, James T. McDonald Jr., Walter O. Lambeth Jr., Clayton H. Farnham, Guerry R. Moore, Frederick F. Saunders Jr., Victor A. Cavanaugh, A.L. Mullins Jr., and J Alexander Porter were signatories in the transaction. On December 1, 1987, Spring West Associates (Currie, McGhee, Hiers, McDonald, Moore, Cavanaugh and Mullins) conveyed its interest in the property to 1355 Peachtree Street Associates, "a joint venture comprised of Joel J. Griffin Company and Dryman Developments, Inc." The deed noted that a plat had been prepared for the well known African American engineering firm and minority business enterprise pioneer Williams, Russell & Johnson, 1355 Peachtree Street Associates. Presumably at some point 1355 Peachtree Street Associates became 771 Spring Street Associates, which on December 19, 2007, sold to the Georgia Tech Foundation Real Estate Holding Corporation. Pelham C. Williams and Charles E. Johnson, Sr. signed as general partners for 771 Spring Street Associates.

ARCHITECTURAL ANALYSIS

Hailed in articles of 1927 and 1928 as "novel" and "artistic" and portrayed as Italian Renaissance in style, the Crum & Forster Building is an ideal example of product by architects well schooled in the Beaux Arts method of design. The complexity and clarity of this method is based on principles utilized for over 2000 years in Western architecture, and an implicit belief that architecture is more than building. These precepts are delineated in the "Ten Books of Architecture" by Vitruvius and are the foundation of the Beaux Arts method. Writing in the first century B.C., Vitruvius summed up the conclusions of earlier architectural theorists now lost but available to him, including the architects of the Parthenon, that architecture is defined as combining commodity, firmness and delight. By these criteria the Crum & Forster Building is architecture of a very high order.

Following the Beaux Arts method, the architects first addressed commodity, the programmatic purpose-driven use of the design, and set about making this as efficient and modern as was possible in 1926. Contrary to the uninformed idea that the Beaux Arts method only dealt with style, function was always the essential point of conception. Having determined the physical requirements of the client's program, Helmle, Corbett & Harrison would have proceeded to develop the plan concept. In this, a series of axial relationships would have been formulated which responded to the "march," the transportation lines of spatial connection, and "parade," the hierarchical arrangement of the spaces. From this the plan would develop, augmented by practical considerations of internal systems and external context. From this the massing of the building would be developed and models selected for "emulation" which would lead to choices in style. In their public statement about the building the architects stated "The design is Italian Renaissance, a type lending itself admirably to business arrangements while presenting a beauty not often found in office buildings." The building combined "a beautiful exterior with the latest ideas in interior arrangements."

To meet the criterion of firmness – solidity and craftsmanship – the architects delineated plans, sections, details and specifications which were then scrupulously reviewed and refined by the Atlanta firm Ivey & Crook. By 1926 the young firm had already exhibited its excellence in a supervisory capacity and provided a critical service in fulfilling the high standards of firmness demanded by the Beaux Arts. The choice of Carr Construction Co. of Atlanta would have been another crucial element of the process, again ensuring the highest achievable degree of quality for the project.

The phenomenon which distinguishes architecture from mere building is the third Vitruvian principle, delight. Delight, or the aesthetic qualities of the work, is meant to trigger a spiritual response to something external which is beyond the desire for utility or function and solidity that is satisfied in structures which are only buildings but do not achieve the status of architecture. The

Beaux Arts method seeks to arrive at "a fortunate arrangement of parts" through the manipulation of architectural elements using a selection of proscribed formulae and theory directed by the judgment of the architect. On the Crum & Forster project, Helmle, Corbett & Harrison would have begun with selection of model and type. The model selected for emulation may have been a particular building but was characterized in print as "Italian Renaissance" and seems to have been based on the firm's experience of buildings of the early Renaissance which had previously provided the model for Helmle's casino-like buildings in Prospect Park, New York. One of the models Helmle had mentioned in 1905 for this project was Sansovino's library of St. Mark, Venice. The model was not to be copied but rather the principles behind its design were to suggest the methodology of composition and certain changes introduced to create "novelty" in the design. The model would dictate style, proportions, rhythm and etc. In the Crum & Forster design, type is a critical element both visually and symbolically. To the Beaux Arts architect, style and type would have been separate and discrete phenomenon. Type is actually archetypal solutions of design for areas of purpose within an hierarchically organized civilization: temple, palace, monument, theatre, market, etc. The subcategories and solutions provided by models within these types were considered the proper basis for initiating design solutions for new commissions. The method used by Helmle, Corbett & Harrison for the development of the Crum & Forster façade is called superimposition and was articulated by Leon Battista Alberti in his "De Re Aedificatoria" of ca. 1450 and in a series of architectural projects. The Crum & Forster façade is an amalgam of three types: monument, palace and market, which combination expresses perfectly the purpose of branding image of the business.

The monument image is represented by the subcategory of the triumphal arch and is seen in the horizontal division of the façade into three units, a central portico in muris flanked by single bay wall mass. Vertically the third story reflects the attic story of the triumphal arch form. The three-arched central motif is the obvious reference but the unengaged columns form a loggia and indicate the superimposition of the second type, the market, which the loggia often represents. The third superimposition is the palace type and it is this form which is most easily recognized and has been commented on by other writers. The visual combination of the three types gives the facade its novel quality despite its familiar classical vocabulary. The typology gives the architecture meaning in that monument stresses success and victory, market is obviously commerce, and palace was the administrative center of a principality as was this regional headquarters. Meaning is further underlined in the iconography of the architectural details as in the keystones of the loggia-portico where a lion, or strength, is flanked on either side by owls or wisdom: surely reassuring to anyone seeking reliability.

The façade is classically satisfying and seemingly straightforward and yet is enlivened by a number of subtle variations. The composition is separated into two parts by a stringcourse on which rest the third story windows. The lower two stories are five-bay while the nine-bay fenestration of the third floor creates a lively horizontal rhythm which counters the verticality of the lower elements, where the monumental Tuscan three-bay portico in muris lifts the entire composition and provides the strong negative central element which focuses on the double height arcuated metal and glass entry. The dark value of this element against the light walls of the portico serves as a further negative element which pulls the eye and the visitor to the central entry. The three semi-circular arches of the portico-loggia counter the vertical thrust of the columns and are flanked by single-bay wall masses at either side which have large, 12 over 12 sash, and enframements with raked pediments supported on console brackets. The consoles are repeated in a more robust inverted form at the base of the window and frame a herringbone brick dado panel which contrasts with the Flemish bond brick of the main wall mass. This in turn rests on a watertable which caps the brick and stone base of the building. The second story 8 over 8 fenestration is set in recessed panels and is reduced in scale. The central portico is also set within a recessed brick panel while the flanking first floor window elements advance from the façade. These subtle planer variations, coupled with contrasts of brick texture and bond, afford the façade a sense of life and movement held in check by the serene overall mass of the building and the hip roof and the entablature which casts a calm horizontal shadow at the top of the façade and emphasizes the play of light and shadow in the advancing and receding details of the

design. The mural elements are all repeated in a simpler three-bay composition on the side facades.

HARVEY WILEY CORBETT

Born in San Francisco, California, Harvey Wiley Corbett (1873-1954) came from a medical family; both his mother and father were practicing physicians. Corbett studied at the University of California at Berkeley and graduated as a mechanical engineer in 1895. In 1896 he entered the Ecole des Beaux-Arts in Paris and worked in the atelier of John Louis Pascal who stressed the mastery of historical styles. Corbett took medals in architecture, mathematics, modeling and free-hand drawing. He received his diploma in 1900 and embarked on travels in France, Italy and England. He was the first foreign member of the London Architecture Club.

Returning to the United States, in 1901 Corbett became a draughtsman in the New York office of Cass Gilbert. In 1903 he entered private practice in partnership with F. Livingston Pell. Francis Livingston Pell (1873-1945), a scion of old New York families and cousin of Eleanor Roosevelt, was graduated from Columbia in 1899, having received the McKim traveling scholarship in 1898. He worked under George B. Post and later served (1915) as Secretary-Treasurer of the Alumni Association of the American Academy at Rome. Among the commissions of the Pell & Corbett firm were: the Maryland Institute of 1905-1908, at Baltimore, Maryland, a variation on a Florentine palazzo; the Springfield Municipal Group 1906 in Springfield, Massachusetts, where the firm was chosen in competition over 81 other submissions for its classical design of two buildings and a 300 foot tall campanile; the Women's School at Lexington & 30th Street, New York City 1908; and the Brooklyn Masonic Temple 1909.

Following the Beaux-Arts system of education, Corbett directed an atelier of the Columbia School of Architecture 1907-1909. He was a critic and special lecturer for the school 1909-1912 and again in 1920-1933.

Frank J. Helmle and Corbett formed their partnership in 1912, and this association lasted until 1928 when Helmle retired. Among the projects of the Helmle & Corbett firm were the Bush Terminal 1916-1917, a 30-story Gothic tower and Corbett's first skyscraper project; Bush House, an office building in London, England 1920; and Pennsylvania Power & Light Tower 1926, an Art Deco building in Allentown, Pennsylvania.

Corbett developed as a leading theorist in skyscraper design. In response to the 1916 New York zoning laws, he worked in collaboration with Hugh Ferriss to explore the volumetric potential suggested by the setback restrictions. He exhibited these in a 1923 article for "Pencil Points". He further advocated the super block with methods of increasing building height and density while reducing congestion and street impingement, tiered streets and multilevel transportation systems were among his proposals.

Wallace K. Harrison joined the Helmle & Corbett firm in the 1926 and the Crum & Forster building in Atlanta was a product of the three member partnership before Helmle's retirement in 1928, as was the 27-floor One Fifth Avenue Building of 1927 in New York City. William McMurray was taken into the partnership of Corbett Harrison and McMurray in 1928. This association lasted until 1935 when the firm became Corbett & McMurray. In 1941 Harvey Wiley Corbett Associates was formed. Projects at this time included the National Title Guaranty Building of Metropolitan Life Insurance on Madison Square 1932, Rockefeller Center 1928-1937 (one of three associated firms), and the planning of the 1933 Chicago World's Fair, with Corbett as chair of the architectural committee, the Roerich Museum and Master Apartments 1928-1929, New York; Metropolitan Life Insurance Company Building 1930-1933; and the Criminal Courts Building, New York 1937-1939.

Corbett moved increasingly towards a modernist aesthetic from the time of his involvement in the development of his skyscraper designs. He described Modernism as a "freeing of the shackles of style that for years have forced architects to erect duplicates of Grecian temples for bank buildings, regardless of modern requirement for light, air and utility." His later work was influenced by the International style.

Corbett was a Fellow of the American Institute of Architects and the British Royal Institute of Architects. In 1929 he was chairman of the New York Architectural and Allied Arts Exposition. In 1930 he became a member of the National Academy of Design and was a member of the Architectural League of New York. Corbett was Chairman of the National Arts Club Arts Committee from 1939-1948, and President of the Club from 1948-1951. He was a Director of the Metropolitan Opera Association. He died in 1954.

FRANK J. HELMLE

Frank J. Helmle (1869-1939) was born in Cincinnati, Ohio. He came to New York as a young man and was educated at Cooper Union and the Brooklyn Museum School of Fine Arts. In 1890 he joined the staff of McKim Mead & White, the premier architectural firm of the American Renaissance. He appears as an associate of C. L. Johnson and was in the partnership of Johnson & Helmle in Williamsburg, New York in the late 1890s. Architectural histories of Brooklyn credit him with a design of the Nassau Trust Co. Building at 134-136 Broadway, Brooklyn, and date this work at 1888; this seems very early in the course of his career and would have preceded his work with McKim Mead & White. From 1902-1906 his firm was known as Helmle, Huberty & Hudswell and included William J. Hudswell, Jr., who had opened his architectural office in 1896 in the Ft. Green area of Brooklyn and has previously been listed in directories as a draughtsman, and Ulrich Huberty (1876-1910), who began architectural practice in 1897 after being a draughtsman in the office of Frank Freeman and had been the designer of Grand Prospect Hall in Brooklyn 1892. Dating from this period are the Helmle firm's classical designs for the Prospect Park Boathouse 1905, modeled on Sansovino's Library of St. Mark. In 1964 plans for the demolition of this building were kept secret until contracts for the demo were signed. A massive protest was led by the poet Marianne Moore and classicist Henry Hope Reed. Parks Commissioner Newbold Morris told Mayor John Lindsay "I am too old not to know that when a whole neighborhood is up in arms and wants something you had better give it to them." This effort on the part of the citizenry results in saving the building and its refurbishment. Other projects were the Williamsburg Savings Bank at 175 Broadway, Brooklyn, New York, a 1905 addition to George B. Post's 1870 Building; and the Williamsburg Trust on S. 5th Street, Brooklyn of 1906. At this time Helmle was serving as Superintendent of Public Buildings for Brooklyn.

In 1906 the firm was a partnership between Helmle & Huberty and remained so until 1913. During this time they produced designs for the Pantheon form Greenpoint Savings Bank 1908 on Manhattan Avenue, Brooklyn; the Tennis House in Prospect Park 1909-1910; the 12-story Hotel Bossert 1909 at 98 Montague Street, Brooklyn; the exquisite Winthrop Park Shelter Pavilion 1910 in emulation of the hemicyclic Colonnade at Versailles; and the Willink Entrance Comfort Station 1912 at Prospect Park; all of which were exponents of the City Beautiful Movement sparked by the World's Columbian Exposition of 1893.

Helmle practiced independently from 1913-1918, producing designs for the M. & J. Tracy House at 105 8th Avenue, Prospect Slope, Brooklyn, a grand Beaux-Arts classical composition of limestone; 209 W. 38th Street, a 12-story building in New York City; and Green Point Hospital 1914, Brooklyn. At this time he served as Vice President of the Brooklyn Chapter of the A.I.A.

Beginning in 1912 a partnership was formed between Helmle and Harvey Wiley Corbett. St. Gregory's Roman Catholic Church at 224 Brooklyn Avenue seems to have been among their earliest commissions, the Bush Terminal Skyscraper N.Y.C. 1916-1917 was another. Bush House London 1920 followed, and in 1922 the firm submitted competition drawings for the

Chicago Tribune Tower, boldly omitting the traditional cornice in a move towards Modernism, and challenging the corners of the building's mass to increase the verticality of the design. The Pennsylvania Power and Light Tower of 1926 in Allentown, Pennsylvania, was a continuation of this process in a frankly Art Deco style. Helmle & Corbett received an additional partner when Wallace K. Harrison was elevated in 1926. Helmle retired in 1928.

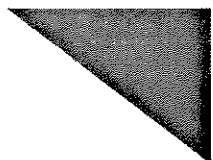
WALLACE K. HARRISON

Wallace Kirkman Harrison (1895-1981) was born in Worcester, Massachusetts, and began his involvement with building at age 14 when he worked as an office boy for a contracting firm. He subsequently was a draughtsman for Frost and Chamberlain, a Worcester architectural firm. In 1916 he went to work in New York in the offices of McKim Mead & White and attended night classes at the atelier of William Wiley Corbett. After service in the Navy he went to Paris in 1919, passed the Beaux-Arts examination and entered the atelier of Col. Gustave Umbdenstock. Returning to New York, Harrison again worked for McKim Mead & White for a year. After winning the Kitch Traveling Scholarship he went to Egypt, Syria, Greece and France, and then studied for a year at the American Academy at Rome.

Upon completion of his studies Harrison went again to New York where he worked as a draughtsman for Bertram, Goodhue (1869-1924) at the time when Goodhue's firm was engaged in the designs for the Nebraska State Capitol and Los Angeles Public Library. During the same period Harrison also worked for Raymond Mathewson Hood (1881-1934) and his associate J. Andre Fouilhoux, who with John Moore Howells were working on their winning entry for the Chicago Tribune Tower competition. After the death of Goodhue in 1924, Harrison went to work for Helmle and Corbett. He taught at Columbia School of Architecture in 1925, where Morris Lapidus was one of his students. He married Ellen Milton, sister-in-law of Abby Rockefeller, in 1926 and became a partner in Helmle, Corbett and Harrison. Corbett was one of the advisors in the development of Rockefeller Center 1929-1933 and Harrison's involvement at this time continued through the Center's expansion to 6th Avenue 1941-1974. In 1935 Harrison left the firm and formed a partnership with J. Andre Fouilhoux (1879-1945) with whom he had as in the office of Raymond Hood. Harrison & Fouilhoux continued their involvement with Rockefeller Center and in 1938-1939 were chosen to design the Trylon and Perisphere theme buildings for the 1939-1940 World of Tomorrow Fair in New York. In 1941 Max Abramovitz, a Columbia graduate of 1931 who had studied at the Ecole des Beaux-Arts 1932, left that firm and became a partner in Harrison Fouilhoux and Abramovitz. After Fouilhoux's accidental death in 1945 the firm became Harrison and Abramovitz.

The commission for the design and building of the United Nations Headquarters was given to Harrison and Abramovitz in 1947. The 39-floor Secretariat Building 1949-1950 was one of New York's first glass curtain wall skyscrapers. This was followed by the Corning Glass Center and Administration Building 1950-1956 New York; the Alcoa Building 1950-1953 Pittsburgh; educational buildings at Brandeis University 1953-1958 Waltham, Massachusetts; the fish shaped First Presbyterian Church 1954-1958 at Stamford, Connecticut; the Time Life Building 1959-1962 New York; Phoenix Mutual Life Insurance Building 1960-1964 Hartford, Connecticut; and one of their most important commissions, the Lincoln Center Complex for the Performing Arts. This was sited on 18 blocks of slum clearance prepared by Robert Moses, and had initially been conceptualized in 1935-1938 as an extension of Rockefeller Center. Harrison served as coordinator of the Lincoln Center project and was the architect of the iconic Metropolitan Opera House 1962-1966. Grouped around a plaza, the classicizing elements of the design belied the early Beaux-Arts training of the architects and served as counterpoint to the International style and modernism of commercial buildings. The complex became the model for cultural centers for the rest of the 20th Century.

Harrison, who had worked independently on the Metropolitan Opera, next concentrated on Albany South Mall, Albany, New York 1967-1971. Abramovitz worked separately in France and



the Midwest and in 1978 formed a new partnership. Harrison's Albany project consisted of four 23-story agency buildings, a 44-story orifice tower, the Legislature & Justice Building, a library and a performing arts center grouped on platforms containing garages and service elements. The Gold Medal of the American Institute of Architects was awarded to Harrison in 1957. He died in 1981.

ERNEST DANIEL IVEY and LEWIS EDMUND CROOK

Ernest Daniel Ivey (1887-1966) was born in Branford, Florida, but spent his childhood in Boston. In 1905 he entered the Georgia School of Technology in the Engineering Program. In 1908 he petitioned the School to initiate a department of architecture, for which he is recognized as the student founder. Although he left Tech a few months before graduation to begin employment with Hentz Reid & Adler, he is considered an alumnus of the Class of 1911. This background in engineering, coupled with architectural training under Frances Palmer Smith, a former student of Paul Cret at the University of Pennsylvania (who headed Tech's Architectural Program from 1910-1922) was ideal preparation for Ivey's role at Hentz Reid & Adler and later at his own firm. By 1919 he had developed a mastery of supervision of construction and execution of designs and of the writing of specifications.

Lewis Edmund Crook (1898-1967) was born and reared in Meridian, Mississippi. He entered Georgia Tech in 1915, studied under Francis Palmer Smith and James H. Gailey and received a mention for entry to the student competition of the Beaux-Arts Institute of Design, New York, in his junior year. Crook was president of the Architectural Society in his senior year and graduated in 1919. After graduation he began work at Hentz Reid & Adler. He became chief draughtsman of the firm. In 1921 he was licensed as a registered architect in Georgia and in 1922 became a member of the Georgia Chapter of the A.I.A. From April through July of 1922 he accompanied Neel Reid on a sketching tour of England, France and Italy, where he was exposed first hand to the great examples of European architecture.

On May 1, 1923, Ivey and Crook resigned from Hentz, Reid & Adler to form their own firm, Ivey & Crook. An early job was a commission from Hentz Reid & Adler to serve as supervisory architects for Reid's great essay in the neo-Baroque, the Andrew Calhoun House at 1140 West Paces Ferry Road, Atlanta. Ivey & Crook had prepared many of the working drawings for the house while employed at Hentz Reid & Adler. The Colonial Revival Henry Wagstaff House at 2542 Habersham of 1923 was the firm's first design commission. In the three years before the Crum & Forster job Ivey and Crook worked on 85 projects including not only houses but also apartments, churches, libraries, a hospital, a country club and several commercial buildings. Several of these were in association with Hentz Reid & Adler. Among the Ivey & Crook commissions of this period were three projects for Emory University, which established the firm's long relationship with that institution, and making additions to the campus designed by Henry Hornbostel in 1920.

A major residential project of 1925 was the neo-Medieval Walter T. Candler "Lullwater House." This is currently the President's House at Emory University. Contemporaneous with Crum & Forster is the design for a dining hall at Emory University. Like Crum & Forster, this building draws on Renaissance models but with heavier proportions and detailing dictated by the earlier Hornbostel buildings which are clad in ashlar cut Georgia marble.

For 40 years following the Crum & Forster commission of 1926, Ivey and Crook continued their practice in a continuum of their Beaux-Arts traditionalist aesthetic, producing a remarkable body of work consistent in its quality and refinement. In their commercial buildings of the 1930s and 1940s and seen in the Presbyterian Center Building of 1950-1961, Ivey & Crook created works in a form of Art Deco which the historian Richard Guy Wilson has termed "Stripped Classicism." Relying on classically proportioned massing for primary effect, the buildings have Modernist fenestration combined with academically classical decorative elements of emphasis, and eventually dispense entirely with the entablature at the top of the façade. This reductivist approach is responsive to Modernism but remains satisfyingly traditional. Unlike that of many other firms in Atlanta, the classical aesthetic of Ivey & Crook maintained a loyal and robust clientele through the 1950s and 1960s. The last years of the firm were occupied by commissions

for buildings at the Methodist Children's Home 1964-1967. Ed Ivey died in 1966 and Lewis "Buck" Crook died in 1967.

HELMLE, CORBETT & HARRISON

The New York firm of Helmle, Corbett & Harrison was formed in 1926 when Wallace J. Harrison joined the 14-year old partnership of Helmle & Corbett. With Helmle's retirement in 1928, the firm became Corbett, Harrison and McMurray. The two-year partnership produced as its major commission the One Fifth Avenue Building in New York City but had a number of smaller projects, including the Crum & Forster design of 1926 which was executed 1927-1928.

Although the partnership was short lived, all three partners had distinguished careers and made major contributions to American architecture. All had been classically trained under the Beaux-Arts system but produced works which were stylistically traditional as well as commercial projects which embraced and developed a Modernist aesthetic. Crum & Forster represents their complete mastery of classical vocabulary in combination with modern function.

IVEY & CROOK

The Atlanta firm of Ivey & Crook was formed in 1923 by the former employees of Hentz Reid & Adler. It proved to be a lifetime partnership, lasting until the deaths of the principals within months of one another in the winter of 1966-1967. Their practice included many major commercial and residential projects in Atlanta and the region, working in a predominantly classical aesthetic. Ivey and Crook also addressed the influence of Modernism but integrated the phenomenon in their designs in the plan layouts and responses to contemporary function. Stylistically, this was expressed in some commercial projects within the framework of classicism in a form of Art Deco.

CRITERIA

Group I – Historic

1. A building or site closely associated with the life or work of a person of exceptionally high significance to the city, the state or the nation.
2. A building or site associated with an extremely important historical event, or trend of national, state or local significance.

Group II – Architectural:

2. A building or site which is the work of an exceptionally important master architect or builder.
3. A building or site which is an exceptionally fine example of a style or period of construction that is typical of the City of Atlanta.
6. A building or site whose design possesses exceptionally high artistic values.
7. A building or site whose design exhibits exceptionally high quality craftsmanship.
9. A building or site which has an exceptionally high degree of integrity.
10. A building or site which has virtually all character-defining elements intact.
11. A building or site whose original site orientation is maintained.

Group III – Cultural

2. A building or site by its location is broadly known or recognized by residents throughout the city.
3. A building or site which clearly conveys a sense of time and place and about which one has an exceptionally good ability to interpret the historic character of the resource.

FINDINGS

The proposed nomination of the CRUM & FORSTER BUILDING meets the above-referenced criteria, as well as the minimum criteria, for a Landmark Building or Site as set out in Section 16-20.004(b) (1)a., b., and c. of the Code of Ordinances of the City of Atlanta.

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Email from Dr. Robert M. Craig, dated August 25, 2008

"James Herbert "Doc" Gailey, [MS in Arch, U of PA], taught at Ga Tech 1913- c 1955 (then listed emeritus but JHG also listed again on 1961 faculty!) This is the Gailey of Bush-Brown and Gailey and later Bush-Brown, Gailey, and Heffernan architectural firms.

His son, C[harles] Macolm Gailey, who got his BS degree at Ga Tech in 1943, and his MArch degree at Ga Tech in 1953, started teaching at Ga Tech's architecture program from 1956 into the 1970s. Together, they were quite a dynasty."

